

WALLACE, JASON N., D.M.A. An Annotated Bibliography of Pedagogical Resources for the Pre-College Saxophonist. (2015)
Directed by Dr. Steven Stusek. 72 pp.

The purpose of this study is to develop an annotated bibliography of pedagogical materials, appropriate for the pre-college level saxophonist. Publications selected for this research include method books, scale and technical studies, altissimo studies, and pedagogical resources. Detailed annotations of each publication will assist music educators in selecting the most appropriate and effective materials for their students. Additionally, these publications are incorporated into a proposed curriculum, addressing the fundamental aspects of saxophone performance.

AN ANNOTATED BIBLIOGRAPHY OF PEDAGOGICAL RESOURCES FOR THE
PRE-COLLEGE SAXOPHONIST

by

Jason N. Wallace

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2015

Approved by

Committee Chair

APPROVAL PAGE

This dissertation, written by Jason N. Wallace, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

Date of Acceptance by Committee

Date of Final Oral Examination

TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
LIST OF FIGURES	v
CHAPTER	
I. INTRODUCTION	1
Purpose.....	1
Methodology	2
II. METHOD BOOKS	3
III. SCALE AND TECHNICAL STUDIES	23
IV. ALTISSIMO STUDIES.....	46
V. ADDITIONAL RESOURCES.....	56
VI. PATH OF STUDY.....	63
Beginning Course.....	64
Intermediate Course	65
Advanced Course	66
VII. CONCLUSION.....	68
BIBLIOGRAPHY	70

LIST OF TABLES

	Page
Table 1. Comparison of Methods	22
Table 2. Comparison of Scale and Technical Studies	45

LIST OF FIGURES

	Page
Figure 2.1. Divisi in Hovey	7
Figure 2.2. Chord Studies in Hovey	7
Figure 2.3. Articulation Exercise in Schmidt	11
Figure 2.4. Scales in Voxman	15
Figure 2.5. Side Key Usage in Voxman	16
Figure 2.6. Ornamentation in Voxman	17
Figure 3.1. Short Bursts of Speed in Hite	24
Figure 3.2. Neighboring Tones in Kynaston	26
Figure 3.3. Arpeggios in Kynaston	27
Figure 3.4. Inversions in Kynaston	27
Figure 3.5. Articulation in Kynaston	28
Figure 3.6. Optional f#3 in Londeix	30
Figure 3.7. Scale Pattern in Mule	31
Figure 3.8. Labeling in Mule	32
Figure 3.9. Scales in Mule	33
Figure 3.10. Chord Pattern in Opperman	34
Figure 3.11. Diatonic Sequences in Salviani	35
Figure 3.12. Range in Snavely	37
Figure 3.13. Scale Patterns in Teal	39
Figure 3.14. Chromatic Study in Teal	40

Figure 3.15. Scales in Viola	44
Figure 4.1. Front Key Exercises in Lang.....	47
Figure 4.2. Notation in Lang	48
Figure 4.3. Tone Study in Rascher	49
Figure 4.4. Overtones in Rascher	50
Figure 4.5. Front Key Exercises in Rousseau	53
Figure 4.6. Glissando Exercise in Sinta	54
Figure 4.7. Overtone Scales in Sinta	55
Figure 5.1. Diagnostic Chart in Hester.....	58

CHAPTER I

INTRODUCTION

Purpose

The purpose of this study is to develop an annotated bibliography of pedagogical materials, appropriate for the pre-college level saxophonist. Publications selected for this research include method books, scale and technical studies, altissimo studies, and pedagogical resources. Detailed annotations of each publication will assist music educators in selecting the most appropriate and effective materials for their students. Additionally, these publications will be incorporated into a proposed curriculum, addressing the fundamental aspects of saxophone performance.

In order to develop a comprehensive curriculum for saxophone, a number of fundamental concepts must be addressed. To that end, materials selected for this research cover a broad range of saxophone topics: scales, articulation, tone production, vibrato, intonation, alternate fingerings, the altissimo range, and a number of technical considerations unique to the saxophone. Although no single method currently available constitutes a truly “complete” saxophone curriculum, a suggested combination of publications contained within this study will address all necessary fundamental concepts. Several selected combinations will be organized into beginning, intermediate, and advanced paths of study. This combination is intended to serve as a comprehensive curriculum for middle through high school level saxophonists. As the publications

selected address the fundamental concepts of performance, they are appropriate for use in both the jazz and classical idioms. Although analysis of etudes and solo literature is considered outside the scope of this research, recommendations for both are included in the proposed curriculum as well as suggested listening.

Methodology

Publications selected for this document have met a number of criteria. All materials selected are in publication and available for purchase. Additionally, all publications selected are written in English or contain an English translation. Historic publications and periodicals have been excluded from this research.

Each annotation contains a written description outlining the publication's content. The relative difficulty of the material is assessed and assigned one of three "level" denotations: beginning, intermediate, and advanced. A number of key factors were considered in determining the indicated difficulty. These include range, keys covered, and rhythmic content. Where appropriate, examples of exercises are provided. Strengths and limitations will be detailed, assessing each publication's effectiveness in relation to intended function.

The materials included have been divided into four categories: Method Books, Scales and Technical Exercises, Altissimo Studies, and Additional Resources. Annotations are organized alphabetically in each category by author. The recommended course of study will be created using a combination of selected materials from each category, providing a comprehensive curriculum.

CHAPTER II

METHOD BOOKS

For the purpose of this research, “Method Book” is defined as a pedagogical resource presenting a linear course of study. The method books included address fundamental aspects of learning the saxophone through a progressive series of exercises. Publications selected were written specifically for the saxophone and intended as an independent study. Band method books, or methods designed for a class of mixed instruments, are excluded from the study.

Each annotation is assigned one of three difficulty levels: beginner, intermediate, or advanced. Beginning method books are considered appropriate for students with little to no previous experience playing the saxophone. These methods introduce music notation and corresponding saxophone fingerings. Intermediate methods are intended for students with one to two years of experience playing the saxophone. These publications exist as part of a series, assuming students have completed the beginning method. Advanced methods are recommended for students with several years of experience, appropriate for advanced middle school or high school level students. Eleven publications are annotated below, listed alphabetically by author.

1. Gendron, Denise. *How to Play the Alto Saxophone*. Danvers, MA: Santorella Publications, 2002.

Pros:

- Clear illustrative photographs
- Supplementary theory lessons
- Included glossary

Cons:

- Limited range
- No scale sheet

Denise Gendron's *How to Play the Alto Saxophone* is appropriate for beginning students without previous experience reading or playing music. The pitch range covered is from d1 to c3. Content is organized in 23 progressive lessons over the course of 30 pages. A glossary of terms and symbols, basic fingering chart, and supplemental theory lessons are also included.

Opening sections include an illustrated diagram of the saxophone and its parts. Basics of instrument assembly including the reed and mouthpiece are presented in a logical sequence, accompanied by clear, illustrative figures. Additionally, Gendron includes instructions on disassembly and maintenance. Basic embouchure formation is covered in sequential steps, including front and profile photographs of the playing position.

Each page of the book is intended as a single "lesson," beginning with the introduction of quarter note rhythms and corresponding rests. Lesson two presents an explanation of basic musical terms and symbols including staff, clefs, and meter. Lessons three through twenty-two systematically introduce new pitches and rhythms, beginning with b2 on quarter note values. By lesson twenty-two, the range is stretched

from d1 to c3. Eighth note rhythms are introduced in lesson eleven and sixteenth note rhythms by lesson twenty-two. Final lessons include dotted eighths and triplets.

Four “Theory Pages” are dispersed throughout the method, reinforcing musical terms and concepts presented in previous lessons. Additional concepts, including solfeggio and phrasing, are covered in the “Theory Pages” as well. A glossary of terms and fingering chart follow the final lesson.

How to Play the Alto Saxophone has some limitations as a beginning method. First, the range is limited from d1 to c3. The fingering chart mirrors these limitations, omitting bb1, eb3, e3, and f3. Additionally, only one major scale is presented (G Major).

2. Hovey, Nilo. *Rubank Elementary Method for Saxophone*. Milwaukee, WI: Hal Leonard, 1934.

Pros:

- 12 Major scales included
- Large variety of rhythms and keys covered

Cons:

- Complicated fingering chart
- Rapid progression of new notes and rhythms

Nilo Hovey’s *Rubank Elementary Method for Saxophone* is intended for beginning level students without previous experience reading music. The range covered is from bb1 to f3. Forty-four individual lessons are presented over the course of 45 pages. A fingering chart and supplemental scale sheets covering 12 major and 8 minor keys are included.

The method book progresses logically, introducing the notes b2, a1, g1, and c2 on the first page. Beginning with whole notes, smaller subdivisions are introduced gradually

over the course of eight lessons. Eighth notes are incorporated by the ninth lesson, marked with a rudimentary counting system. By the final lesson, students will become familiar with sixteenth subdivisions, simple dotted rhythms, and eighth note triplets.

Beginning with C major, new keys and accidentals are added every several lessons, beginning with the key of F major in lesson six. Exercises alternate between the key of C and F until lesson 13, where G major is introduced. Over the next twenty lessons, the student is introduced to the keys of Bb, D, Eb, A, Ab, and E. Although the pace at which new key areas are introduced is not overwhelming, the introduction of new notes is not ideal. Unlike many modern methods that provide a fingering indication above new pitches, *Rubank Elementary Method* refers the student to a fingering chart at the front of the publication. The fingering chart is fairly complex and might pose problems for beginning students.

Each new key area begins with a long tone scale covering either one or two octaves. Simple scale patterns are included for each key, followed by several popular tunes, folk songs, and simple transcriptions in the given key. Duets are interspersed through most key areas, but are written “divisi,” rather than on separate staves (Figure 2.1). This may become frustrating to the young student still struggling with note recognition.



Figure 2.1. Divisi in Hovey.¹

All major scales are included at the back of the book for convenient reference. Presented in the circle of fifths, a simple rhythmic pattern never extends past two octaves. Ten minor scales are included, omitting Eb and G# minor. Only the melodic form of the minor scales are written, never extending past two octaves. Following a two octave chromatic scale (c1-c3), twelve chord studies cover all major arpeggios. Arpeggios are not labeled by letter or key, but written using accidentals in the key of C (Figure 2.2).



Figure 2.2. Chord Studies in Hovey.²

3. Rousseau, Eugene. *Saxophone Methods, Volume 1*. San Diego, CA: Neil A. Kjos Music Co., 1973.

Pros:

- Covers a large range of the saxophone
- Detailed explanations of mechanics
- Excellent fingering chart

Cons:

- No scale sheet

¹ Hovey, *Foundational Studies for Saxophone*, 15.

² Hovey, *Foundational Studies*, 17.

Eugene Rousseau's *Saxophone Methods, Volume 1* is intended for beginning students, requiring no previous experience reading music. The range covered is from bb1 to f3. One hundred and sixty-five exercises are included over the course of 32 pages. A fingering chart and glossary of terms and symbols is included.

This method begins with an excellent fingering chart, covering bb1 to f#3. Octaves are paired, making finding the desired pitch relatively easy. Multiple fingerings are given for each pitch, including all four viable options for bb2 and bb3. An "Elements of Music" page follows, providing a quick reference for beginning students to identify pitches and rhythmic divisions. In successive pages, Rousseau introduces fundamental concepts of saxophone performance including breathing, the airstream, and the embouchure. The embouchure, in particular, is covered in great detail. Photographs accompany each step of the embouchure formation process, providing additional clarity.

New notes and rhythms are introduced systematically, beginning with b2 in whole note durations. As new pitches are introduced, a quick reference is included at the top of the page including a fingering chart and photograph of the hand position. Over the course of 165 exercises, new notes and rhythms are introduced at a fairly rapid pace, eventually including dotted quarter eight note rhythms. This volume covers the key of C, G, D, and F major. Scale and arpeggio exercises are included for each key, varying in range and rhythmic content.

Eugene Rousseau's *Saxophone Methods, Volume 1* covers a greater range than other beginning methods. Within just 32 pages, the student's range is systematically stretched from bb1 to f3. As a student's embouchure can never truly be assessed by sight,

testing through playing in the lowest and highest ranges of the saxophone is imperative. Introducing the full range of the instrument quickly allows the teacher to assess and adjust embouchure problems before they become habitually ingrained.

4. Rousseau, Eugene. *Saxophone Methods, Volume 2*. San Diego, CA: Neil A. Kjos Music Co., 1973.

Pros:

- Covers a wide range of rhythms and meters
- Introduces Vibrato

Cons:

- No scale sheet
- Vibrato section not supported with exercises

Eugene Rousseau's *Saxophone Methods, Volume 2* is intended for intermediate saxophonists. The range covered is from bb1 to f3. One hundred and forty-three exercises are included over the course of 35 pages. The fingering chart also found in the first volume is included.

Volume two begins with the introduction of sixteenth notes, following a brief review of rhythms covered in the first volume. Volume two adds the keys of A and E major, as well as introducing 6/8 meter and dotted eighth-sixteenth rhythms. Several duets, consisting of classical transcriptions, are interspersed throughout.

Although this publication does introduce the concept of vibrato, its explanation is fairly complex. Specifically, the author separates the concepts of "pitch change" and "intensity change," though indicates both are created with jaw movement. Where resources from Hester and Teal indicate vibrato should be practiced at a variety of speeds, Rousseau asserts that the speed of vibrato should be "approximately 320 undulations per minute." Vibrato exercises, however, are not included in this section. In

addition, exercises following the introduction of vibrato contain very few half or whole note durations, providing little opportunity for students to apply their newly acquired technique.

As with the first volume, scales are only provided for the keys covered. Given the lack of a comprehensive scale collection, as well as the lack of vibrato exercises, this method requires the addition of supplemental materials.

5. Schmidt, Daniel. *My First Universal Sax*. New York, NY: Carl Fischer, 2001.

Pros:

- Warm up and long tone exercises
- Covers all major keys

Cons:

- No scale sheet
- Poor organization

Daniel Schmidt's *My First Universal Sax* is an intermediate method, appropriate for saxophonists with one or more years of playing experience. The range covered is from bb1 to f3. Fifty-three exercises are presented over 35 pages. A fingering chart and five solo transcriptions are included.

Intended as an introduction to Paul DeVille's *Universal Method for Saxophone*, Schmidt offers simple, accessible exercises for the beginning saxophonist. The opening section, entitled "Daily Bread Studies" consists of a series of long tone arpeggios nearly identical to those found on page 5 of Larry Teal's *Saxophonist's Workbook*.³ The exercise is two bars shorter than Teal's, however, excluding the f#3 option found in the *Saxophonist's Workbook*.

³ Larry Teal, *The Saxophonist's Workbook* (Ann Arbor: Encore Publications, 1988), 4.

A simple articulation exercise follows, written as a 4/4 measure of quarter notes, eighths, eighth note triplets, and sixteenth notes. The articulation exercise is written only on c2, but includes instructions to descend to bb1 by half steps, then begin again on c#2 and ascend to f3 (Figure 2.3). Sixteen “preparatory” exercises are included, consisting of simple broken scale patterns. Beginning on bb1, these exercises serve as a technical “warm up,” gradually increasing in range until reaching f3.



Figure 2.3. Articulation Exercise in Schmidt.⁴

Three duets are included in the book: *Exercises for Two Saxophones to Develop Tone*, *Duets for the Development of Articulation*, and a short transcription of a Mozart *Sicilienne*. Twelve major scales and arpeggios are found, somewhat inconveniently, in the middle of the book. The scales are written in extended range, but do not include an option for f#3. Arpeggios, presented in a sequential pattern, are not found on the same page as the corresponding scales. Additionally, arpeggios are written as either one or two octaves, never exploiting the full range of the key area. A full range chromatic scale is found several pages later, seemingly hidden among several articulation exercises.

The final section includes several “Simple Melodies for the Art of Phrasing,” consisting of folk tunes and simple orchestral transcriptions. *My First Universal Sax*

⁴ Schmidt, *My First Universal Sax*, 5.

contains a wealth of resources for young saxophonists. Unfortunately, poor organization makes it a less than ideal intermediate method book.

6. Skornicka, J. E. *Rubank Intermediate Method for Saxophone*. Milwaukee, WI: Hal Leonard, 1938.

Pros:

- Includes glossary of terms

Cons:

- No scale sheet
- Complicated fingering chart

J. E. Skornicka's *Rubank Intermediate Method for Saxophone* is an intermediate method book, intended for students who have completed the *Rubank Elementary Method*. The range covered is from bb1 to f3. One hundred and forty-eight exercises are included over 48 pages. A fingering chart and several duets are included.

Second in a series of four volumes, *Intermediate Method* serves as a follow up to the *Elementary Method*. The opening pages offer performance tips, entitled "essential principles of good saxophone playing," ranging from instrument maintenance to phrasing. Each description is so brief however, that its value is questionable. Under the heading of "Intonation" for instance, Skornicka writes "When two successive tones of different pitch are produced, it is necessary that each tone be in tune with the other, in relation to the interval being played."⁵ As with all of the "principles" listed, however, the author does not offer advice, instruction, or further reading to address improvement on these critical musical concepts. Likewise, under the section labeled "Rhythmic Review,"

⁵ Skornicka, *Rubank Intermediate Method for Saxophone*, i.

the author indicates that “special attention should be placed on the proper arrangement of embouchure, also body, and hand position,” without further explanation.⁶

The rest of the method is arranged similarly to previous volumes in this series. The same key areas present in the first volume are repeated, unfolding in the same order. The exercises that follow each key heading, however, are largely inconsistent. G Major, for instance, includes a broken scale study and articulation exercise, whereas F Major contains a short etude, a duet, and hymn written in three parts.

The *Intermediate Method* is a diverse assortment of exercises, perhaps better serving as an addendum to the *Elementary Method* than a standalone study. Although the exercises are slightly more challenging than the first volume, it covers the same rhythms, range, and key areas. Additionally, this publication lacks the scale section found in its predecessor, but adopts the same complex tri-fold fingering chart.

7. Voxman, Himie. *Rubank Advanced Method – Saxophone Volume 1*. Milwaukee, WI: Hal Leonard, 1940.

Pros:

- Covers a wide range of keys, rhythms and meters
- Detailed section on ornamentation
- Included outline to track student progress

Cons:

- No scale sheet
- Complex fingering chart

Himie Voxman’s *Rubank Advanced Method—Saxophone Volume 1* is an advanced method book, appropriate for students with several years of saxophone

⁶ Ibid, ii.

experience. The range covered is from bb1 to f3. 143 exercises are presented over the course of 48 pages. A fingering chart, several duets, and ornamentation exercises are included in this method book.

The first of two volumes, *Rubank Advanced Method* is designed “to follow any of the various Elementary and Intermediate Instruction series, or elementary instruction series comprising two or more volumes, depending upon the previous development of the student.”⁷ The method is divided between six sections: scales and arpeggios, melodic interpretation, articulation, finger exercises, ornaments, and solos. Volume one covers the keys of C, F, G, Bb and D major, as well as A, D, E, G, and Bb minor.

In the first section, “Scales and Arpeggios,” six to eight exercises are written for each key area in a variety of rhythms and meters. The scale patterns vary from key to key, often with sixteenth subdivision for the major keys and simple quarter note presentation for the minor keys. Major scales appear first and are followed by relative minor. For an “advanced method,” many of the key areas cover a somewhat limited range. Exercises for G major, for instance, never venture above d3, or below d1 (Figure 2.4). Arpeggios and intervals in 3rds are given for each key area, but are limited to a one- or two-octave range, depending on key.

⁷ Voxman, *Rubank Advanced Method – Saxophone Volume I*, i.



Figure 2.4. Scales in Voxman.⁸

The second section, “Studies in Melodic Interpretation,” is a collection of duets and short solo works. These pieces cover all of the major and minor keys from the first section in a variety of tempos and meters. The duets become considerably more difficult with the inclusion of dotted sixteenth—thirty-second note subdivisions at an indicated *Allegro* tempo. Several contain ornamentation, with explanatory figures appearing on the same page. A variety of phrasing, dynamic, and articulation marks appear throughout these 25 exercises.

“Studies in Articulation” consists of 28 short exercises. As with the previous section, these studies cover a variety of keys and meters. Most common articulation patterns are covered, including accents and sforzando markings. Unfortunately, the range is quite limited, rarely venturing above c3 or below d1.

Section four, “Exercises in Fingering,” presents short 1-2 bar exercises addressing many of the saxophone’s alternate and “side” fingerings. Seven exercises address the side “c” fingering, with an instruction to “practice with 1st finger left hand and the middle side

⁸ Rubank, *Advanced Method for Saxophone – Volume 1*, 10.

key right hand.”⁹ In several of the exercises, however, the side key fingering is highly inadvisable. This is especially true in the transition from c2 to d2 (Fig. 2.5). An entire page is devoted to the use of Bb, covering 31 exercises. Voxman makes use of both common fingerings, bis and side Bb, as well as the 1 +1 fingering. Technically problematic areas of the saxophone, d3 – f3 and bb1 – c1 are covered extensively including optional “front” F fingerings. The exercises are undoubtedly useful, but somewhat marred by an unintuitive fingering system using letters and roman numerals.



Figure 2.5. Side Key Usage in Voxman.¹⁰

A table of trill fingerings precedes the section covering ornamentation, presenting all half and whole step trill intervals from bb1 to e3. Many contain multiple fingering options, but do not denote which is preferred. An abbreviated fingering chart accompanies the first of two pages, allowing for faster reference.

The fifth section, “Ornamentation,” covers a variety of ornaments, including trills, grace notes, mordents, inverted mordents, and turns. Each ornament is given a written description followed by a notated example of how it is to be performed (Figure 2.6).

⁹ Voxman, *Rubank Advanced Method – Saxophone Volume I*, 54.

¹⁰ Ibid, 55.

Short transcriptions of works by Schubert, Haydn, and Beethoven allow for practice in a musical context.



Figure 2.6. Ornamentation in Voxman.¹¹

The final section presents six transcribed solos. Covering a variety of keys and meters, these short works utilize many of the techniques covered in the previous sections. Voxman provides an “outline” in the beginning of the method, offering a course of study through all six sections. Divided into 36 individual units, Voxman asserts:

The Outlines, one of which is included in each of the respective volumes, tend to afford an objective picture of the student’s progress. They will facilitate the ranking of members in a large ensemble or they may serve as the basis for wards of merit. In addition, a one-sided development along strictly technical or strictly melodic lines is avoided. The use of these outlines, however, is not imperative and may be discarded at the discretion of the teacher.¹²

The outlines make a welcome addition to this already well organized method.

Two issues relating to the publication’s age, however, prevent *Rubank Advanced Method* from being an ideal publication for the modern saxophone student. First, all material is limited in range to f3, without optional use of the high f# key. Secondly,

¹¹ Voxman, *Advanced Method – Saxophone Volume 1*, 64.

¹² Ibid, ii.

several fingerings suggested throughout use a “forked” eb fingering. This once useful finger combination no longer works with modern saxophone key mechanisms.

8. Voxman, Himie. *Rubank Advanced Method – Saxophone Volume 2*. (Milwaukee, WI: Hal Leonard, 1957).

Pros:

- Covers a wide range of keys, rhythms and meters
- Outline included to track student progress

Cons:

- No scale sheet
- Complex fingering chart

Himie Voxman’s *Rubank Advanced Method—Saxophone Volume 2* is an advanced method book, appropriate for students with several years of experience playing the saxophone. The range covered is from bb1 to f3. Over 150 exercises are presented over the course of 80 pages. A fingering chart, table of trills, and several transcribed solos are included.

The second in a volume of two “Advanced” studies, volume 2 is laid out nearly identically to volume 1. Six sections are found in the same order as the first volume: Scales and Arpeggios, Melodic Interpretation, Articulation, Fingering Exercises, Ornaments and Solos. As a continuation, it covers keys omitted in the first volume, Eb, A, Ab, E, Db and B major. Several additional minor keys are covered as well, including C, F#, F and C# minor. Unfortunately, Gb major, Bb minor, and G# minor are excluded altogether.

Aside from the more challenging key areas, the exercises are of similar difficulty to volume 1. The range is somewhat limited, rarely venturing above c3 or below c1.

Ornamentation from the first volume is reviewed with new exercises, without the written description. Appoggiaturas, however, are covered more in depth within this volume.

Volume 2 includes the same “outline” found in the first volume, helping the teacher and student track progress. Even in conjunction with the first volume, however, the exclusion of f#3 and missing keys would necessitate that the advanced saxophonist seek supplementary studies.

9. Weber, Fred. *Alto Saxophone Student: A Method for Individual Instruction, Level One*. Miami, FL: Belwyn, 1969.

Pros:

- Included scale sheet
- Well organized

Cons:

- Limited range

Fred Weber’s *Alto Saxophone Student, Level One* is intended for the beginning student without previous experience reading music. The range covered is from c1-d3. Thirty-two individual “lessons” are covered over the course of 40 pages, each containing five to ten exercises. A fingering chart and scale sheet are both included.

The first in a series of three volumes, *Alto Saxophone Student, Level One* introduces the beginning student to notes and corresponding fingerings in a logical progression. In addition to the included fingering chart, fingering diagrams are included at the top of each page where new notes are introduced. This volume covers six major keys and introduces simple sixteenth-note rhythms. The range of this volume is somewhat limited, never venturing below c1 or above d3.

10. Weber, Fred. *Alto Saxophone Student: A Method for Individual Instruction, Level Two*. Miami, FL: Belwyn, 1969.

Pros:

- Included scale sheet
- Alternate fingering chart

Cons:

- Limited range

Fred Weber's *Alto Saxophone Student, Level Two* is appropriate for intermediate level saxophonists with one or more years of experience. The range covered is from bb1 to f3. 223 exercises are included over the course of 42 pages. A fingering chart and scale sheet are included.

The second volume in the series of three, Level Two builds upon the foundation set forth in the first volume. Major and minor keys are added, presenting the corresponding scale with each new key area. Cut time and 6/8 meter are introduced, as well as dotted eighth-sixteenth and triplet rhythms. A chart of alternate fingering is also included, providing clear examples of recommended usage. Although the included scale sheet spans from bb1 to f3, exercises constituting the majority of the publication remain quite limited in range.

11. Weber, Fred. *Alto Saxophone Student: A Method for Individual Instruction, Level Three*. Miami, FL: Belwyn, 1969.

Pros:

- Challenging rhythmic content
- Alternate fingering chart

Cons:

- Incomplete scale sheet

Fred Weber's *Alto Saxophone Student, Level Three* is intended for advanced saxophonists who have completed the first two volumes. The range covered is from bb1

to f3. Two hundred and thirty-six exercises are included over the course of 48 pages. A fingering chart and scale sheet are included.

As with the previous volumes, each page is designed as a complete “lesson” to be assigned to the student each week. This volume does not introduce new key areas or meters, but does add double-dotted rhythms and ornamentation. Several exercises present complex, syncopated rhythms, providing a welcome challenge over the previous volume. A table of trills and summary of alternate fingerings are included, similar to those found in the second volume. The included scale sheet presents both major and harmonic minor scales, but only in 11 keys. Gb/F# major and the relative minor are omitted. See Table 1 for a comparison of the methods.

Table 1

Comparison of Methods

Publication	Difficulty	Page Count	Range	Fingering Chart	Scale Sheet
Gendron <i>How to play the Alto Saxophone</i>	Beginning	30	d1 – c3	✓	✗
Hovey <i>Rubank Elementary Method for Saxophone</i>	Beginning	45	bb1 – f3	✓	✓
Rousseau <i>Saxophone Method, Volume 1</i>	Beginning	32	bb1 – f3	✓	✗
Rousseau <i>Saxophone Method, Volume 2</i>	Intermediate	35	bb1 – f3	✓	✗
Schmidt <i>My First Universal Sax</i>	Intermediate	35	bb1 – f3	✓	✗
Skornicka <i>Rubank Intermediate Method</i>	Intermediate	48	bb1 – f3	✓	✗
Voxman <i>Rubank Advanced Method, Volume 1</i>	Advanced	48	bb1 – f3	✓	✗
Voxman <i>Rubank Advanced Method, Volume 2</i>	Advanced	80	bb1 – f3	✓	✗
Weber <i>Alto Saxophone Student, Level One</i>	Beginning	40	c1 – d3	✓	✓
Weber <i>Alto Saxophone Student, Level Two</i>	Intermediate	48	bb1 – f3	✓	✓
Weber <i>Alto Saxophone Student, Level Three</i>	Advanced	48	bb1 – f3	✓	✓

CHAPTER III

SCALE AND TECHNICAL STUDIES

For the purpose of this research, scale and technique studies are publications designed to improve a student's technical facility on the saxophone outside of a musical context. These materials are not intended as progressive studies, but to supplement method books, etudes, and solo literature. The difficulty level and pitch range for each publication will be given to assist instructors introducing these materials to the student at the appropriate time. Contents will be listed along with an assessment of each publication's strengths and weaknesses. Eleven publications are annotated below, listed alphabetically by author.

1. Hite, David. *Foundational Studies for Saxophone*. San Antonio, TX: Southern Music Company, 1992.

Pros:

- Well organized
- Included practice routines

Cons:

- Limited exercises in minor keys

David Hite's *Foundational Studies for Saxophone* is appropriate for intermediate level students with one or more years of experience playing the saxophone. The range covered is from bb1 to f3. Contents include 64 pages major and minor scales with corresponding arpeggios and interval exercises. Diminished, whole tone, and chromatic scales are included.

According to Hite, *Foundational Studies for Saxophone* is intended to create a “foundation in the diatonic system.”¹³ Each key area presents the major scale in full range, followed by the arpeggio. Also included are a series of “broken” and “returning” scale exercises for each major scale, reinforcing the key area. Finally, scale intervals from thirds to octaves are written in full range for each major key.

Following three pages of major scale exercises, Hite includes a single page of exercises in the relative minor key. The relative minor scale, a broken arpeggio, and several scale interval patterns are given for each key. Although the major keys include interval patterns ranging from thirds to octaves, the minor key exercises are limited to thirds and sixths. Only the melodic form of the minor scale is used, although both harmonic and melodic minor forms are provided in the included scale sheet.

In the appendix, the workbook includes 18 common articulation patterns for use with all previous exercise. Four rhythmic variations and “short bursts of speed” exercises are suggested to aid in the development of technique (Figure 3.1). Hite also includes several practice routines and strategies, as well as a mental “checklist” to be observed while practicing.

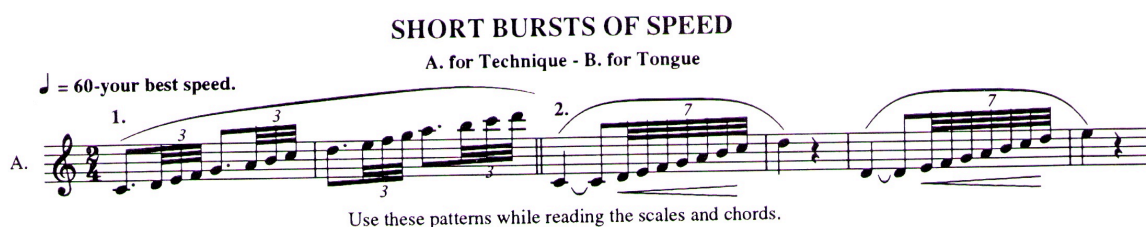


Figure 3.1. Short Bursts of Speed in Hite.¹⁴

¹³ Hite, *Foundational Studies for Saxophone*, 1.

¹⁴ Hite, *Foundational Studies for Saxophone*, 64.

Although *Foundation Studies for Saxophone* provides ample material for developing proficiency with the major scales, the minor scale material is somewhat lacking. The omission of harmonic minor scale intervals and exercises would necessitate supplementary minor scale studies. Additionally, the range is limited to f3, not taking advantage of the high f# key on most intermediate and professional level saxophones.

2. Kynaston, Trent. *Daily Studies for all Saxophones*. Los Angeles, CA: Alfred Music, 1981.

Pros:

- Well organized
- Full range exercises extend to f#3

Cons:

- Printed manuscript is difficult to read

Trent Kynaston's *Daily Studies for all Saxophones* is appropriate for the advanced saxophone student. The range covered is from bb1 to e4. Contents include 47 pages of scale, interval, and arpeggio exercises. Long-tone and articulation exercises are also included.

This collection of scales, arpeggios, and tuning etudes is perhaps the most comprehensive scale workbooks in publication. Part one is comprised of scales, including major, minor, whole tone, diminished, and the chromatic scale. All major scales are easily referenced on a single page, presented in the circle of fifths. Major scale interval patterns follow in thirds and fourths.

Harmonic minor scales appear in the following section, outlining the same presentation as the major scales, including thirds and fourths. A single page of melodic minor scales is included, forgoing the interval patterns. Both whole-tone configurations

are included, starting on c1 and db1, followed by thirds and fourths interval patterns for both. Diminished scales are presented in the same manner, beginning on b1, c1, and c#1. The same interval patterns are included for all three diminished scales. A full range chromatic scale is included, followed by interval patterns of major seconds, minor thirds, major thirds, and perfect fourths. An additional “neighboring tones” exercise reinforces the chromatic patterns, covering the full range of the saxophone in sixteenth sextuplets (Figure 3.2).



Figure 3.2. Neighboring Tones in Kynaston.¹⁵

Part two is comprised of ten pages of arpeggio studies. Each arpeggio is written full range, including chord tones beneath the tonic. Presented in sixteenth notes, each arpeggio appears twice, first slurred then with staccato markings. Following a repeat sign, a whole note concludes with the tonic (Figure 3.3). As with the previous scales, they are

¹⁵ Kynaston, *Daily Studies for All Saxophones*, 19.

ordered in the circle of fifths, beginning on c1. Kynaston includes major, minor, dominant seventh, augmented, diminished, and quartal arpeggios.



Figure 3.3. Arpeggios in Kynaston.¹⁶

All previous arpeggios are also sequenced chromatically, covering the entire range of the saxophone. In addition to the dominant seventh arpeggios, major sevenths are included in the chromatic sequence exercise. Each chord is written in four note patterns, beginning on bb1 and then immediately sequenced up a half step. Inversions of the chromatic sequence follow, beginning on bb2 and descending to bb1 (Figure 3.4). Inversions are not written out entirely, but with the first four beats followed by “etc.”



Figure 3.4. Inversions in Kynaston.¹⁷

Part three is comprised of three articulation “etudes.” These exercises range from repeated single pitches with smaller subdivision to short, four note sequences alternating

¹⁶ Kynaston, *Daily Studies for all Saxophones*, 20.

¹⁷ Ibid, 21.

slurred and staccato articulation. Several useful “suggestions for the development of fast, flexible, tonguing,”¹⁸ provide strategies for increasing the speed of both single and double tonguing. Six included articulation “variations,” are certainly useful, but by no means comprehensive.

Part four, labeled “Tuning Etudes,” is essentially ten pages of long tones. Kynaston suggests these may be used as warm-up, toned development, breath control, and tuning exercises. It is intended that these exercises be performed from memory, allowing the student to use an electronic tuner. Following major scales in whole notes, octave patterns extend the range into the altissimo, reaching up to e4. This is the only exercise that utilizes the altissimo range, however, as all scale and arpeggio exercises are limited to f#3. In the final pages, Kynaston includes several rhythmic and articulation variations to be applied to the previous scales and arpeggios, followed by a rudimentary fingering chart (Figure 3.5).



Figure 3.5. Articulation in Kynaston.¹⁹

¹⁸ Kynaston, *Daily Studies for All Saxophones*, 33.

¹⁹ Kynaston, *Daily Studies for all Saxophones*, 47.

3. Londeix, Jean-Marie. *Les Gammes Conjointes et en Intervalles*. Paris: Henry Lemoine, 1989.

Pros:

- Extensive interval exercises
- Well organized
- Included practice routine

Cons:

- Only includes major and harmonic minor scales

Jean-Marie Londeix's *Les Gammes Conjointes et en Intervalles* is appropriate for intermediate level saxophone students. The range covered is from bb1 to f#3. Contents include 33 pages of major and minor scales and intervals.

This book represents one of the most comprehensive scale studies currently published. Containing all major and minor keys, each scale is written covering the entire natural range of the saxophone. This is followed by interval exercises, including seconds through octaves. Beginning in the key of C, Londeix alternates adding flats and sharps, ending with seven sharps. All minor scales are written in the harmonic form.

The exercises are well organized, presenting each major key area on a single page, mirrored by a page of the relative minor. Londeix includes suggested fingerings in the French notation system, but does not provide a fingering chart. All scales and intervals are written up to f#3, but includes an optional line for students without a high f# key (Figure 3.6).

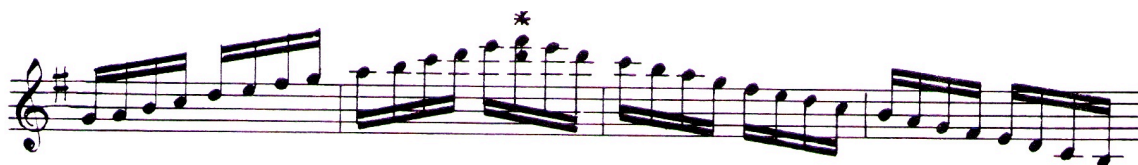


Figure 3.6. Optional f#3 in Londeix²⁰

A page of alternate rhythms and articulations is exhaustive, providing over 50 variations to be applied to each scale and interval study. Additionally, the articulation page is printed on a convenient “fold-out” page for easy access. In the preface, a guide of “How to Practice” suggests a comprehensive scale routine, alternating days of major and minor scale exercises. Although this alternating method may be appropriate for advanced saxophonists, beginning students will certainly benefit from daily reinforcement of major scale content.

4. Mule, Marcel. *Gammes et Arpegges, 1st Cahier*. Paris: Alphonse Leduc, 1948.

Pros:

- Scales and arpeggios extend to f#3

Cons:

- Poor organization
- Only includes major and harmonic minor scales

Marcel Mule’s *Gammes et Arpegges, 1st Cahier* is appropriate for the intermediate saxophonist. The range covered is from bb1 to f#3. Contents include 33 pages of scale and arpeggio exercises.

The first volume of this short scale and arpeggio workbook offers five diatonic exercises in each major key. The scale is written in a single octave, sequenced

²⁰ Londeix, *Les Gammes Conjointes et en Intervalles*, 8.

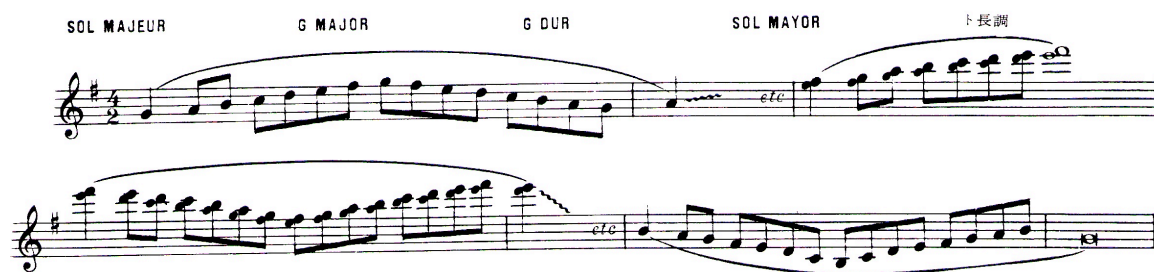
diatonically to cover the full saxophone range (Figure 3.7). Major thirds are followed by two arpeggio exercises and an additional exercise covering the dominant seventh chord. All exercises are then presented in the relative minor, using the harmonic form of the scale.



Figure 3.7. Scale Pattern in Mule.²¹

Mule includes f#3 in the range where applicable, also offering an alternative passage for saxophones without the high f# key. Unfortunately, this alternate passage is written as a series of smaller, adjacent notes, making the entire passage difficult to read (Fig 3.8). All exercises are written with indicated slur marks. Alternate articulation patterns are not provided. Recommended fingerings for bb and f# are given in the introduction, but not notated in the used context. As the introduction and instructions are written in five languages per page, it can be somewhat difficult to follow.

²¹ Mule, *Gammes et Arpeges*, 1st Cahier, 3.



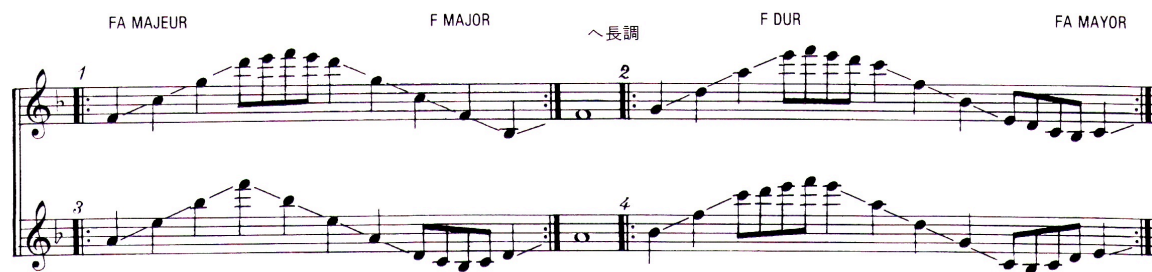


Figure 3.9. Scales in Mule.²³

6. Opperman, Kalmen. *Chordal Sequences for Saxophone*. New York, NY: Carl Fischer, 2000.

Pros:

- Well organized
- Extensive number of chord qualities covered

Cons:

- Limited scope

Kalmen Opperman's *Chordal Sequences for Saxophone* is intended for advanced saxophonists. The range covered is from bb1 to g3. Contents include 48 pages of arpeggio exercises.

Chordal Sequences for Saxophone presents arpeggiated patterns across twenty-three chord alterations on all twelve tonics. Chord qualities, as spelled in with a C tonic include: C^{aug}7(#9), C7(b9), C7sus4, C^{min}7, C^{min}7b5, C^{min}7(#5), C^{min}7 (double third), C^{min}7#5 (double third), C^{dim}7, C^{maj}7(9), C^{maj}7b5(9), C^{maj}7#5(9), C^{maj}7(9,#11), C7(9), C^{min}7(9), C7b5(9), C^{aug}7(9), C7(9#11), C^{min}7b5(9), C^{min}7#5(9), C^{min}7(b9), and C^{min}7b5(b9).

All exercises are written in 3/8 meter with continuous sixteenth note patterns (Figure 3.10). Each exercise is repeated, with indicated forte dynamic for the first time

²³ Mule, *Gammes et Arpeges*, 2nd Cahier, 7.

through and piano for the repeat. Each measure is marked within a slur, but Opperman offers fourteen alternate articulation patterns for use across all exercises. Patterns extend through the entire range of the saxophone, including an optional g3. Given the narrow focus of its content, this workbook is not suitable as a “stand alone” scale or arpeggio study.



Figure 3.10. Chord Pattern in Opperman.²⁴

7. Salviani, and Iasilli. *Exercises in All the Practical Keys*. New York, NY: Carl Fischer, 1940.

Pros:

- Multiple exercises for each key area

Cons:

- Limited number of keys covered

Salviani and Iasilli's *Exercises in All the Practical Keys* is appropriate for intermediate level saxophonists with one or more years of experience. The range covered is from bb1 to f3. Contents include 78 pages of major scale and arpeggio exercises. A fingering chart is also included.

²⁴ Opperman, *Chordal Sequences for Saxophone*, 3.

Following a diagram of saxophone parts and fingerings, sixteen exercises are written for each “practical” key. Unfortunately, “practical” is limited to nine major keys: C, G, F, D, Bb, A Eb, E, and Ab. The first several exercises of each key include the major scale and a few simple diatonic sequences (Figure 3.11). Later exercises add chromatic alterations. From key to key, however, these patterns do not remain consistent. Each key area generally covers the entire range of the instrument, but are limited to f3 throughout. Articulation markings vary from exercise to exercise, following commonly used patterns.



Figure 3.11. Diatonic Sequences in Salviani.²⁵

Suggested fingerings are indicated with footnotes and somewhat difficult to decipher. Often, the described fingering includes a written description with reference to

²⁵ Salviani, *Exercises in All the Practical Keys*, 5.

the included saxophone diagram. The pitch f#3, for instance, is notated as “For high F sharp position see C position with extra F key and A sharp key No. 10.” Although students might eventually arrive at the correct fingering, it seems inefficient compared to many modern notation systems. Several exercises recommend the “1 +1” bb fingering, in lieu of the bis bb. These fingerings are serviceable, but not preferable over the bis or side bb fingering.

8. Snively, Jack. *Basic Technique for all Saxophones*. Delevan, NY: Kendor Music, 1970.

Pros:

- Large number of exercises for each key area
- Covers all forms of the minor scale

Cons:

- Limited range
- No table of contents

Jack Snively's *Basic Technique for all Saxophonists* is appropriate for the intermediate level saxophonist. The range covered is from bb1 to f3. Contents include 82 pages of scale, interval, and arpeggio exercises.

In the preface, Snively describes the need for study material addressing the unique technical challenges of the saxophone. In describing the need for this publication, the author states:

These studies have been written in all major and minor keys and carried through the entire range of the saxophone (Bb to F). The two most difficult technical problems of the saxophone are in its extreme registers; from low D to Bb and from high C to F. Transcribed studies frequently ignore these problem areas or treat them so lightly as to be ineffective. The following studies are written throughout the entire range thus strengthening finger patterns often avoided. The

mastery of this book will improve the high and low registers technically so that they no longer be considered problematic, unfamiliar areas.²⁶

In meeting the aforementioned goal, the book contains 84 pages of scale and chord studies. Studies are organized by key area, pairing major keys with the relative minor. Rather than progressing through the circle of fifths, sharp and flat keys are alternated, keeping a progression of difficulty accessible to younger students. Each key area contains a major scale, written twice in sixteenth notes, followed by the arpeggio. Unfortunately, not all scales are extended to f3, even when diatonic to the key area (3.12). The arpeggio is found on the same page as the scale, written in both duple and triplet subdivisions. Broken chords are written in several variations, maintaining the sixteenth note subdivision. A “lower neighbor” and “upper neighbor” pattern is written in sixteenth sextuplets and eight-note triplets, respectively.



Figure 3.12. Range in Snavely.²⁷

²⁶ Snavely, *Basic Technique for all*, 1.

²⁷ Snavely, *Basic Technique for all Saxophones*, 1.

Although not all interval patterns are given for each key, thirds and sixths are written across the full range of the instrument. In addition, each key area includes the chromatic scale, dominant 7th chord, augmented, diminished, diminished 7th, major 7th, 9th, 11th, and 13th chord studies. A whole tone scale starting on the key tonic completes each section.

The relative minor follows each major key area. Natural, harmonic, and melodic forms of the scale are written full range. Intervals of 3rds and 6ths are given in the harmonic minor form. Chord studies mirror those presented in the major sonority, with the omission of diminished, augmented and 13th chords.

This method is quite comprehensive, covering a wealth of technical exercises. There are, however, two key concerns with this publication. First, all material is limited in range to f3. Secondly, there is no table of contents. As each major key spans four pages, navigating to a specific scale could become burdensome.

9. Teal, Larry. *Daily Studies for the Improvement of the Saxophone Technique*. Saint Louis, MO: Etoile Music, 1972.

Pros:

- Excellent chromatic exercises
- Well organized

Cons:

- Limited range

Larry Teal's *Daily Studies for the Improvement of the Saxophone Technique* is appropriate for the intermediate saxophonist with one or more years of experience. The range covered is from bb1 to f3. Contents include 40 pages of scale, arpeggio, and alternate fingering exercises.

Section one begins with a study of major and minor scales. Each exercise is written in short, five measure patterns repeated, often with an instruction to “repeat 8va.” These patterns consist of broken scales in the major key, immediately followed by the relative minor, using the melodic form of the scale (Fig 3.13). A section of arpeggios follow, mirroring the organization of the scale section.



Figure 3.13. Scale Patterns in Teal.²⁸

Section three, “Intervals,” covers a wide variety of intervallic patterns in short, four measure patterns. Select exercises are indicated with a “repeat 8va,” when appropriate. All major and relative minor keys are covered as in the previous sections.

The publication contains a particularly useful “Chromatic Study,” in section seven. Covering three pages, the chromatic scale is written in an ascending two-octave pattern, sequenced upward by a half step until reaching f3 (Figure 3.14). The exercise is repeated in a descending pattern, returning to bb1. Subsequent sections include a diminished seventh and whole tone study.

²⁸ Teal, *Daily Studies for the Improvement of the Saxophone Technique*, 3.

7. CHROMATIC STUDY



Figure 3.14. Chromatic Study in Teal.²⁹

The final six sections address several “side” or alternate fingerings on the saxophone. Lengthy, full-page exercises are written to address each finger option, with special attention addressing the bis bb and side bb fingerings. Unfortunately, a fingering indication is not provided. Most sections include several alternate articulation patterns, included after the final exercise. The organization of this method is intuitive and includes a table of contents.

²⁹ Teal, *Daily Studies for the Improvement of Saxophone Technique*, 28.

10. Teal, Larry. *The Saxophonist's Workbook*. Ann Arbor, MI: Encore Publications, 1988.

Pros:

- Includes essays on fundamental concepts
- Covers all forms of the minor scale
- Well organized

Cons:

- Limited range in scale content

Larry Teal's *The Saxophonist's Workbook* is appropriate for intermediate level saxophonists with one or more years of experience. The range covered is from bb1 to f#3. Contents include 40 pages of scale, interval, and technical exercise. Essays addressing fundamental concepts and a recommended repertoire list are also included.

Described by the author as a "condensed volume of fundamental procedures," The *Saxophonist's Workbook* addresses nearly every aspect of saxophone performance.³⁰

Divided into 26 sections, all major and minor scales are included full range along with corresponding arpeggios. Minor scales are also written using the natural, harmonic, and melodic forms. Teal includes numerous exercises covering articulation, including eight articulation patterns to be applied to all scale studies. Scales in "thirds" are provided, as well as interval exercises using the chromatic scale. Additionally, Teal addresses several alternate fingerings for bb and c, outlining the context in which they are used.

The opening sections include thoughtful essays on tone development and vibrato. A particularly useful series of exercises follow, providing warm-up and tone development studies throughout the entire range of the instrument. These exercises, alone, make this

³⁰ Larry Teal, *The Saxophonist's Workbook* (Ann Arbor, MI: Encore Publications, 1988), i.

publication worth purchasing. Although similar exercises exist in other methods and workbooks, none are as comprehensive and well organized as found in *The Saxophonist's Workbook*. Coupled with the more than ample offering of scale material, the Teal serves as an excellent foundation for the serious study of saxophone fundamentals.

This publication does, however, exhibit two limitations. First, the range of nearly all content is limited to f3. Teal acknowledges the increasing number of saxophones being manufactured with the f#3 extension in the Forward, indicating “options have been provided.”³¹ These “options,” however, consist of only a few supplemental exercises, found in the back of the workbook. All major and minor scales, as well as interval studies, are limited to f3. Secondly, interval studies are limited to “thirds.” Since the study of fourths is beneficial to the development of saxophone technique at a high level, the advanced student will therefore require supplemental studies. Despite these limitations, no current publication matches the comprehensive and detailed content found within this publication.

11. Viola, Joseph. *Technique of the Saxophone*. Boston, MA: Berklee Press, 1965.

Pros:

- Large number of exercises for each key area

Cons:

- Excludes minor scales
- Limited range

³¹ Teal, *The Saxophonist's Workbook*, i.

Joseph Viola's *Technique of the Saxophone* is appropriate for intermediate students with one or more years of saxophone study. The range covered is from bb1 to f#3. Contents include 168 pages of scale and technical exercises in major keys.

Viola divides the content into seven sections: Major Scales, Diads, Triads, Tetrads, Pentads, Hexads, and Septads. Major scales are written full range in a long succession of non-metered eighth notes (Figure 3.15). Fifteen exercises later, the same scales and modes are written in a simple, one octave pattern. Interestingly, exercises written in the key of Db, B, and Gb are repeated, written again in enharmonic spelling. The scale and various chord patterns become increasingly complex, eventually including what Viola describes as "polytonal variations." The author does not include a proposed plan of study, and the material's organization does not lend itself to daily practice. Covering all the material presented for each key in a single practice session would likely prove too time-consuming for the average student. A proposed system of alternating content, similar to that of Londeix's *Les Gammes Conjointes et en Intervalles*, would have been a welcome addition. All the scale material is written with a slur marking, without recommended variation. Though most of the exercises are suitable for the advanced level saxophonist, the range is limited to f3. Minor scales are excluded altogether. See Table 2 for a comparison of scale and technical studies.

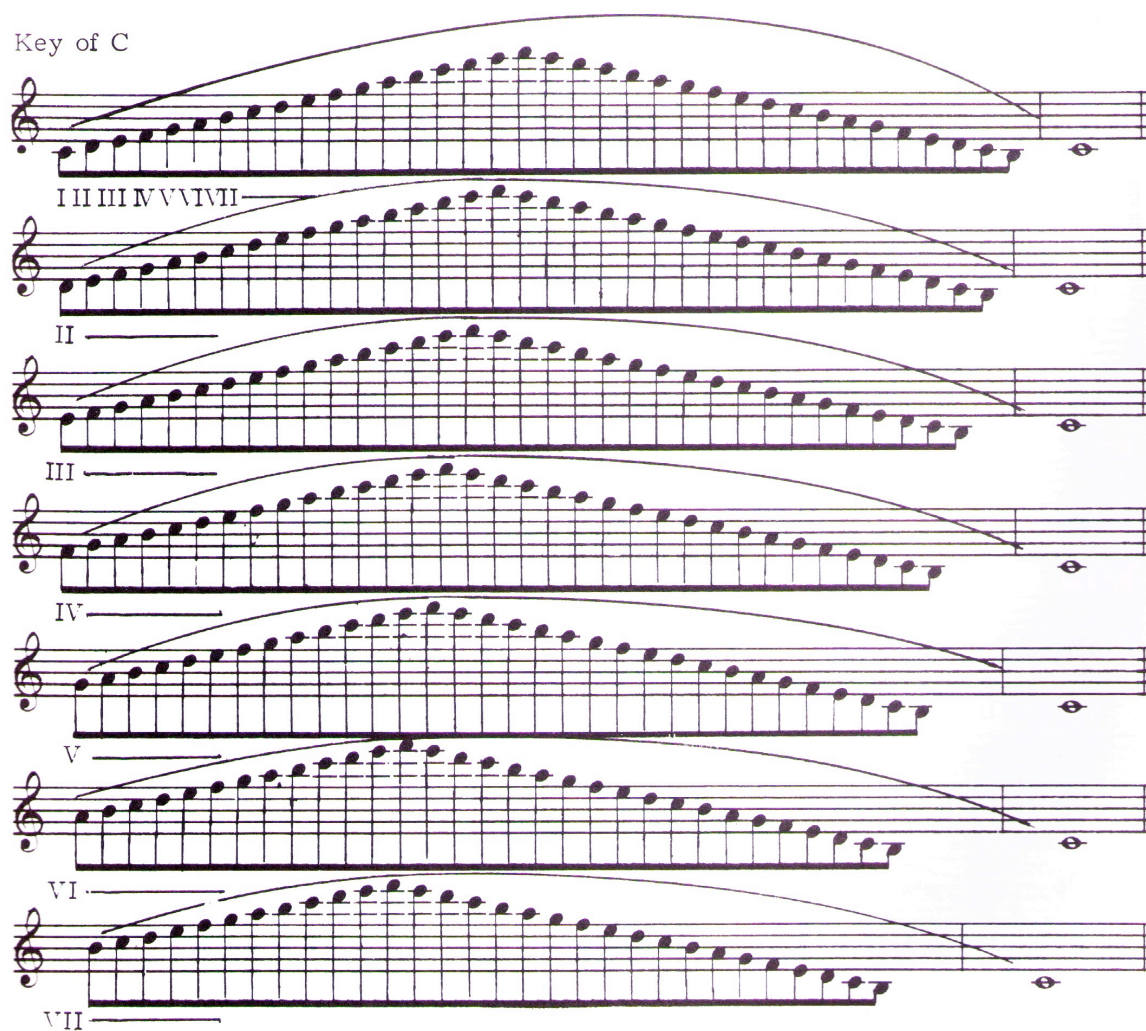


Figure 3.15. Scales in Viola.³²

³² Viola, *Technique of the Saxophone*, 1.

Table 2

Comparison of Scale and Technical Studies

Publication	Page Count	Range	Scales			
			Major	Harmonic Minor	Melodic Minor	Arpeggios
Hite <i>Foundational Studies for Saxophone</i>	64	bb1 – f3	✓	✓	✓	✓
Kynaston <i>Daily Studies for all Saxophones</i>	47	bb1 – e4	✓	✓	✓	✓
Londeix <i>Les Gammes Conjointes et en Intervalles</i>	33	bb1 – f#3	✓	✓	✗	✗
Mule <i>Gammes et Arpeges, 1st Cahier</i>	33	bb1 – f#3	✓	✓	✗	✗
Mule <i>Gammes et Arpeges, 2nd Cahier</i>	36	bb1 – f#3	✓	✓	✗	✗
Opperman <i>Chordal Sequences for Saxophone</i>	48	bb1 – g3	✗	✗	✗	✓
Salviani <i>Exercises in All Practical Keys</i>	78	bb1 – f3	✓	✗	✗	✓
Snavey <i>Basic Technique for all Saxophones</i>	82	bb1 – f3	✓	✓	✓	✓
Teal <i>Daily Studies for the Improvement of Saxophone Technique</i>	40	bb1 – f3	✓	✗	✓	✓
Teal <i>The Saxophonist's Workbook</i>	40	bb1 – f3	✓	✓	✓	✓
Viola <i>Technique of the Saxophone</i>	168	bb1 – f#3	✓	✗	✗	✓

CHAPTER IV

ALTISSIMO STUDIES

For the purpose of this document, altissimo studies are publications designed to introduce and develop the altissimo range of the saxophone. The texts selected for this document offer descriptions of acoustic phenomenon involved, including introductions to the harmonic series. The difficulty level and pitch range for each publication will be given to assist instructors in selecting the most appropriate publication for their students. Contents will be listed along with an assessment of each publication's strengths and weaknesses. Four publications are annotated below, listed alphabetically by author.

1. Lang, Rosemary. *Beginning Studies in the Altissimo Register*. Indianapolis, IN: Lang Music Publications, 1978.

Pros:

- Logical progression with gentle learning curve
- Detailed instructions on voicing

Cons:

- Lack of comprehensive fingering chart

Rosemary Lang's *Beginning Studies in the Altissimo Register* is appropriate for the advanced high school student with three or more years of saxophone experience. The range covered is from bb1 to f4. Contents include 29 pages of overtone and altissimo exercises. Instructions for shaping the oral cavity are included in the forward.

Beginning with a study of overtones, Lang introduces simple octave exercises, gradually increasing in range and difficulty. Early sections introduce the “front” e3 and f3 fingerings, serving as a bridge to the altissimo register (Figure 4.1). Notes in the altissimo range are introduced sequentially, beginning with f#3 and extending to f4. Each pitch includes fingerings for both alto and tenor saxophones. Lang provides two pages of exercises utilizing each new pitch, in a variety of keys and meters. Many of the exercises include popular tunes and melodies written within the non-extended range of the saxophone, with instructions to perform one octave higher.

TO FACILITATE THE APPROACH TO THE
ALTISSIMO REGISTER THE FOLLOWING
FINGERINGS FOR HIGH E AND F ARE
RECOMMENDED.

USE THESE FINGERINGS
FOR THE FOLLOWING STUDIES.

Octave Key O.K.

Figure 4.1. Front Key Exercises in Lang.³³

Although this method is fairly short, it offers a very comprehensive overview of the altissimo register. Having written most material on the staff with indicated 8va, the

³³ Lang, *Beginning Studies in the Altissimo Register*, 5.

exercises are easy to read, avoiding the frustration of counting numerous ledger lines (Figure 4.2). Lang also includes several helpful tips in the forward, including techniques for shaping the tongue and oral cavity. The physical descriptions and suggested “voiced” syllables can be particularly helpful to beginning students, providing a solid point of departure for experimentation. This addition alone makes the publication a valuable resource, even if used to supplement other altissimo primers.

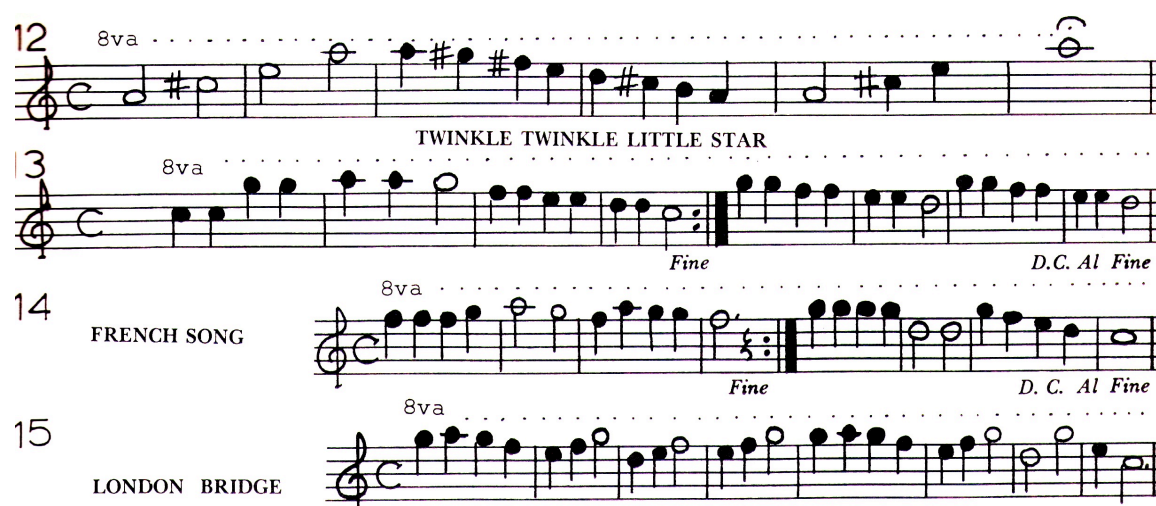


Figure 4.2. Notation in Lang.³⁴

2. Rascher, Sigurd. *Top Tones for the Saxophone*. Third ed. New York, NY: Carl Fischer, 1983.

Pros:

- Large number of overtone exercises
- Clear written instructions
- Logical progression

Cons:

- Limited number of altissimo exercises
- Lacks comprehensive fingering chart

³⁴ Lang, *Beginning Studies in the Altissimo Register*, 11.

Sigurd Rascher's *Top Tones for the Saxophone* is appropriate for the intermediate saxophonist with two or more years of experience. The range covered is from bb1 to c5. Contents include 24 pages of long tone, overtone, and altissimo exercises.

In the opening sections, Rascher presents a series of tone building exercises, setting a foundation for study of the altissimo range. Beginning with “sustained tones,” 16 count long tones are to be practiced from bb1 to f3. “Terraced” dynamics are incorporated into the exercise, reinforcing uniformity of tone at a variety of dynamic levels. A full-page exercise, titled “Uniformity of Tone Character,” serves as an excellent warm up for all student levels, covering the entire range of the saxophone in a series of ascending and descending semitones (Figure 4.3).

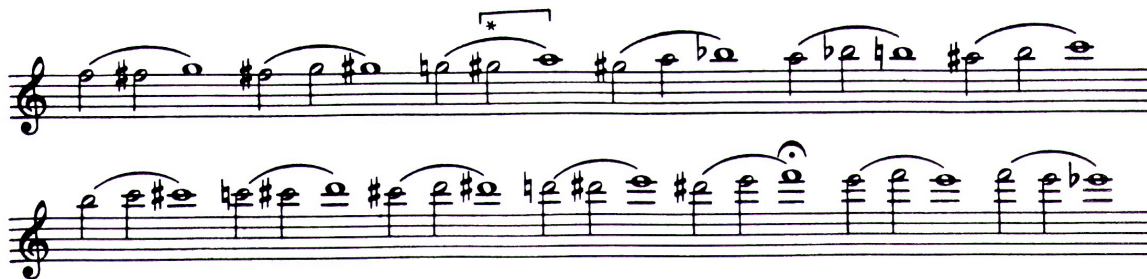


Figure 4.3. Tone Study in Rascher.³⁵

Unique to this method, *Top Tones for the Saxophone* precedes the study of overtones with two pages of “Tone Imagination.” On the concept of aural development, the author states:

All musical activity is the outcome of balance between vivid, colorful and exact tone imagination and skillful tone production. Without a precise concept of the

³⁵ Rascher, *Top Tones for Saxophones*, 7.

music to be produced, we are unable to render it in a convincing manner. Incomplete command of tone production and control makes it impossible to project the experience of our inner ear fully. Therefore, the student must develop his inner ear as much as he practices the instrument.³⁶

Following a page of written instruction, two pages of fourths, fifths, and octave intervals are provided for practicing the concept.

Rascher includes a detailed essay on the overtone, including an extended reference chart of the overtone series produced from bb1, b1 and c1. Seven pages of overtone exercises follow based on the fundamentals of bb1 through d1. The exercises are easy to read, with “sounding” pitches notated above indicated fingering. Extending to f4, the overtone exercises serve not only to facilitate the altissimo range, but enhance the tone quality of all registers (Figure 4.4).



Figure 4.4. Overtones in Rascher.³⁷

³⁶ Ibid, 8.

³⁷ Rascher, *Top Tones for Saxophones*, 12.

The provided fingering chart, however, is somewhat lacking. Although it covers a range of f#3 to c5, most pitches only include one fingering option. Many of these suggested fingerings do not work well on modern instruments and several common fingerings are omitted. Most notably, g3 does not include a “front F” option,” and b4 through d#4 do not utilize the common left side key fingerings.

Only two pages of exercises utilizing altissimo fingerings are included. The exercises are fairly advanced, forgoing a gradual progression of difficulty or range. Three pages of “Scales in Natural Overtones” follow, offering a more gradual and progressive introduction to the altissimo range. The limited number and difficulty of exercises prevents *Top Tones for Saxophones* from being an ideal study of altissimo. It does, however, provide an excellent source of overtone study, an invaluable means of improving tone quality in the advanced student.

3. Rousseau, Eugene. *Saxophone High Tones*. Second ed. Saint Louis, MO: Etoile Music, 1978.

Pros:

- Large number of altissimo exercises
- Clear written instructions
- Comprehensive fingering chart

Cons:

- Limited number of overtone exercises

Eugene Rousseau’s *Saxophone High Tones* is appropriate for the advanced saxophonist with three or more years of experience. The range covered is from bb1 to c5. Contents include 81 pages of overtone and altissimo exercises. A comprehensive fingering chart including the soprano, tenor, and baritone saxophones is included.

Beginning with a summary of the saxophone embouchure, Rousseau addresses the requisites for successfully performing the altissimo register. The description is concise, and nearly identical to the embouchure description found in Larry Teal's *Art of Saxophone Playing*. Following a brief explanation of the harmonic series, five pages of "Closed Tube" exercises extend the harmonic series to g#3. The exercises progress in range gradually, making them accessible to intermediate and advanced students alike. Harmonics are written with regular notation, providing the fingering indication with a "diamond" note head below.

Rousseau includes a discussion of several acoustic phenomenon related to the production of altissimo, including venting, nodes, anti-nodes, and overblowing. Numerous diagrams and exercises are included to illustrate each concept, providing fingering suggestions where appropriate. Vent key exercises are written for soprano, alto, tenor and baritone saxophones, gradually introducing the practice of overblowing the left hand side keys. Several additional pages of exercises, titled "Bridging the Registers" help secure the transition from e3 to g3, utilizing the front E and front F fingerings (Figure 4.5).

Saxophone High Tones includes an extensive fingering chart, offering three or more finger combinations for each pitch, ranging from e3 to f#4. Several pitches, including g#3 and a3, offer six possible finger combinations, helping ensure success on a variety of saxophone makes and models. Separate fingering charts are provided for the soprano, alto, tenor, and baritone saxophone. Three pages of chromatic patterns follow, covering a range of bb1 to d4. Additionally, all major and minor scales as well as arpeggios are included in the altissimo range. Minor scales are written in both the

harmonic and melodic form. Whole tone, diminished, pentatonic, and major third intervals round out this comprehensive study of altissimo scales.



Figure 4.5. Front Key Exercises in Rousseau.³⁸

4. Sinta, Donald. *Voicing: An Approach to the Saxophone's Third Register*. Blaris Publications, 2008.

Pros:

- Logical progression
- Gentle learning curve
- Extensive overtone exercises

Cons:

- Poor engraving for some exercises

Donald Sinta's *Voicing: An Approach to the Saxophone's Third Register* is appropriate for the intermediate saxophonist with two or more years' experience. The range covered is from bb1 to f4. Contents include 77 pages of overtone and altissimo exercises. A comprehensive fingering chart is also provided.

³⁸ Rousseau, *Saxophone High Tones*, 26.

Labeled “Random Thoughts,” Chapter One provides descriptions of key terms and concepts, including “altissimo,” “voicing,” and “overtones.” The author gives advice on approaching the publication, as well as its benefits. An overtone reference chart follows, displaying the first seven overtones produced from the fundamentals bb1 through e1.

Chapter Two offers five simple exercises as precursors to overtone production. These include exercises on the mouthpiece alone and vocalization exercises, drawing attention to the shape of the oral cavity. Several pages are dedicated to the “F-trick,” producing a glissando using the “front F” fingering (Figure 4.6). Sinta recommends that this exercise be used “periodically during the course of this method as a reminder of the importance of oral cavity awareness and manipulation.”³⁹

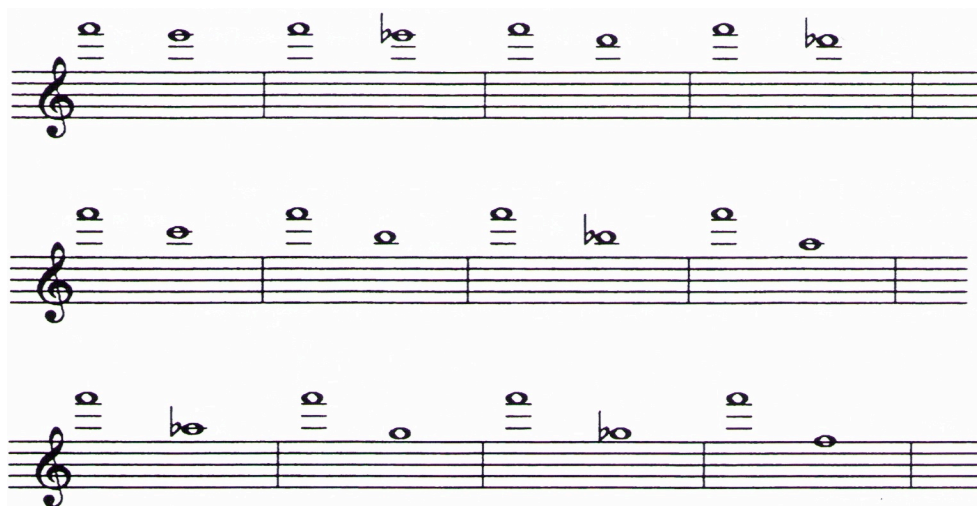


Figure 4.6. Glissando Exercise in Sinta.⁴⁰

³⁹ Sinta, *Voicing: An Approach to the Saxophone's Third*, 10.

⁴⁰ *Ibid*, 10.

Chapter Three, “The First Mode,” introduces the first overtone, presenting a series of exercises that require the saxophonist to “voice” an octave higher than the fundamental. Beginning on f1, these introductory exercises stretch up to the fundamental c2, and down to bb1. “Matching Exercises” have the student match the timber and intonation of the fundamental and overtone, aiding in “voicing control as well as the potential for timbre variety and sub-tone skill development.”⁴¹

Additional overtones are added in subsequent chapters. Several “experimental” exercises are also included, requiring “underblowing” the octave mechanism. After the fourth overtone is added in chapter 5, simple “tunes” are used to apply the previously learned material in a musical context. Scales, based on overtones, are presented in all major keys (Fig 4.7). A comprehensive altissimo-fingering chart is included, offering four to six finger combinations for each pitch, ranging from f#3 to f4.

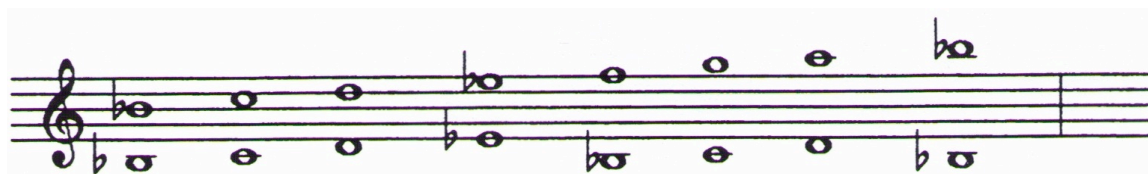


Figure 4.7. Overtone Scales in Sinta.⁴²

⁴¹ Ibid, 17.

⁴² Sinta, *Voicing: An Approach to the Saxophone's Third Register*, 46.

CHAPTER V

ADDITIONAL RESOURCES

The following resources are largely intended for private saxophone instructors of pre-college students. The enterprising student, however, will also yield great benefit from these resources. Publications selected for this document address fundamental aspects of saxophone performance through descriptive essays and written instructions. The contents of each publication will be outlined using the nomenclature of the author. Each resource will be assessed for strengths and weaknesses related to intended function. Four publications are annotated below, listed alphabetically by author.

1. Heavner, Tracy. *Saxophone Secrets: 60 Performance Strategies for the Advanced Saxophonist*. Plymouth, UK: The Scarecrow Press, 2013.

Pros:

- Large number of topics addressed

Cons:

- Poor organization
- Limited content within each topic

Tracy Heavner's *Saxophone Secrets, 60 Performance Strategies for the Advanced Saxophonist* is appropriate for the advanced high school saxophonist or saxophone instructor. Contents include 129 pages of essays addressing saxophone performance techniques. Chapters include:

- I. Mouthpiece and Equipment Strategies
- II. Reed Strategies

- III. Embouchure Strategies
- IV. Tone Strategies
- V. Articulation Strategies
- VI. Technique Strategies
- VII. Altissimo Strategies
- VIII. Jazz Techniques
- IX. Traveling Strategies

Although a large number of topics are covered, none are approached with a level of detail to provide much use. In “Mouthpiece Strategies,” for instance, the author lists a dozen brands of “Jazz” mouthpieces without offering individual characteristics, pricing, or making a recommendation. Likewise, “Articulation Strategies” devotes only a single page to double-tonguing and triple-tonguing, providing only a cursory explanation. Nearly all topics covered in this text can be found in Teal’s *Art of Saxophone Playing*, or Hester’s *Saxophone Master Classes*, covered in far greater detail.

2. Hester, Michael. *Saxophone Master Classes*. Second ed. Tucson, AZ: Smooth Stone Productions, 2003.

Pros:

- Extensive content on each topic
- Included diagnostic chart

Cons:

- Limited number of topics covered

Michael Hester’s *Saxophone Master Classes* is written for saxophone instructors and advanced high school students. Contents include 69 pages of essays addressing saxophone fundamentals and pedagogy. Chapters include:

- I. Embouchure
- II. Air Pressure and Breathing
- III. Articulation
- IV. Vibrato

- V. Altissimo
- VI. Practicing
- VII. Saxophone Diagnostics

Written as a series of “master classes,” Hester addresses many facets of saxophone playing. The topics are ordered sequentially, laying each new concept upon a firm foundation. Extensive essays cover each topic in great detail, offering practical advice from the pedagogical perspective. Hester’s discussion of the saxophone embouchure alone covers fifteen pages, thoroughly addressing this critical, yet often “glossed over” topic.

“Saxophone Diagnostics,” addresses nearly every possible frustration a young saxophonist might encounter. Symptoms, possible problems, and solutions are laid out in an easy to follow chart, allowing for quick diagnosis of common ailments (Figure 5.1). This chapter alone makes *Saxophone Master Classes* an invaluable resource for beginning students and teachers alike.

<i>Symptoms:</i>	<i>Possible Problems:</i>	<i>Solutions:</i>
<i>Squeak</i>	<i>Reed</i>	
	<ul style="list-style-type: none"> ■ chips and cracks ■ dark in color (old) ■ strength is too hard/soft 	<ul style="list-style-type: none"> ■ replace the reed ■ replace the reed ■ reed strength depends upon the facing of the mouthpiece and the muscle development of the embouchure (pp. 16-18)
	<ul style="list-style-type: none"> ■ tip of reed is rippled 	<ul style="list-style-type: none"> ■ moisten and flatten against the table of the mouthpiece
	<ul style="list-style-type: none"> ■ warped 	<ul style="list-style-type: none"> ■ use a ligature solid enough

Figure 5.1. Diagnostic Chart in Hester.⁴³

⁴³ Hester, *Saxophone Master Classes*, 71.

3. Rousseau, Eugene. *Saxophone Artistry in Performance and Pedagogy*. Ham Lake, MN: Jeanne, Inc., 2013.

Pros:

- Large number of topics covered
- Full color photographs and diagrams

Cons:

- Excludes topic of vibrato

Eugene Rousseau's *Saxophone Artistry in Performance and Pedagogy* is appropriate for the private saxophone instructor or advanced saxophone student. Contents include 62 pages of essays on saxophone performance and pedagogy. Chapters include:

- I. Historical Overview
- II. Air
- III. Embouchure
- IV. Reed
- V. Ligature
- VI. Mouthpiece
- VII. Other Factors influencing Saxophone Tone Quality
- VIII. Articulation
- IX. Fingers and Hand Position
- X. Performance Considerations
- XI. Learning Techniques, Practicing
- XII. Extended Techniques
- XIII. Other Considerations
- XIV. Reflections

As described by the author, the purpose of this publication “is to define and describe those factors essential to achieving success in both classical and non-classical performance.” To this end, Rousseau outlines a multitude of topics related to saxophone equipment and performance practices. Fundamental aspects of playing, such as “air” and “embouchure” are covered in great detail, providing precise instructions and insight. Illustrations and several full color photos accompany many of the chapters, offering

greater clarity. The author's discussion of reeds and mouthpieces, in particular, are especially enlightening, and not surprising given Rousseau's involvement with the design and manufacture of both. The 15 pages on these topics alone make this text well worth the price of purchase, and a valuable addition to any serious student's library. The topic of vibrato, however, is absent from this text, creating a slight gap in an otherwise comprehensive discussion of saxophone fundamentals.

4. Teal, Larry. *The Art of Saxophone Playing*. Miami, FL: Summy-Birchard Inc.: 1963.

Pros:

- Large number of topics covered
- Clear illustrations and diagrams

Cons:

- Selected literature is outdated

Larry Teal's *The Art of Saxophone Playing* is appropriate for the advanced saxophone student. Contents include 99 pages of essays and exercises related to saxophone performance. A list of selected literature and fingering chart are both included.

Chapters include:

- I. The Instrument
- II. The Mouthpiece
- III. The Reed
- IV. Playing position
- V. Breathing Technique
- VI. The Embouchure
- VII. Tone Quality
- VIII. The Vibrato
- IX. Intonation
- X. Developing the Technique
- XI. Attack and Release
- XII. Staccato
- XIII. Articulation
- XIV. Phrasing and Interpretation

- XV. Doubling
- XVI. The Altissimo Register

The Art of Saxophone Playing is a comprehensive resource, addressing all aspects of saxophone performance. Not intending to substitute for an instructor, Teal writes:

It is often impossible for many young musicians to have the advantage of regular lessons with a specialist on his particular instrument or for the music educator to acquire specialized knowledge on every instrument he is required to teach. The object of this book is to make available some of the convictions I have acquired through experience in both performing and teaching, especially in basic procedures.⁴⁴

To this end, *The Art of Saxophone Playing* serves as a great source of continuing education for music educators who are not saxophonists themselves.

In the opening sections, Teal introduces the instrument, its history, and mechanical features. A description of saxophone mouthpieces includes a detailed diagram, identifying the various elements involved with sound production. Teal includes six pages on the reed, covering common problems in detail. Additionally, a thorough guide on “adjusting the reed” is included, providing multiple photographs and diagrams of the adjustment process.

Subsequent chapters address topics such as playing position, breathing technique, and articulation. The embouchure, in particular, is covered in great detail. Teal includes musculoskeletal diagrams from multiple perspectives, giving great insight into this critical aspect of saxophone performance. Photos of both correct, and incorrect embouchure formation provide additional clarification.

⁴⁴ Teal, *The Art of Saxophone Playing*, 9.

Vibrato and tone production receive equally detailed sections, including instructions on the use and fabrication of the saxophone “mute.” A section on intonation includes a thorough diagram of the saxophone’s pitch tendencies, as well as methods for correction. Multiple woodwind artists will find the “doubling” section particularly useful, as it provides a “comparison” chart of the other woodwind instruments.

The Art of Saxophone Playing also includes a fingering chart (bb1- f3) and altissimo primer. Teal also includes an altissimo-fingering chart, indicating tuning tendencies of each provided fingering. Each pitch offers at least three fingered options, ranging from f#3 to f4. The included “selected literature” is somewhat outdated, last revised in 1976. Regardless, this publication contains a wealth of information not currently found elsewhere, and is highly recommended for serious saxophone students and teachers alike.

CHAPTER VI

PATH OF STUDY

Below, I have recommended a comprehensive path of study. This course was designed to require as few publications as possible, while still covering the fundamental elements of saxophone study: scales (to include arpeggios and intervals studies), articulation, tone production, vibrato, and the altissimo range. The path is divided into beginning, intermediate and advanced “courses,” adding additional publications where appropriate. Although review of etudes and solo literature is considered outside the scope of this research, recommendations have been made for the intermediate and advanced courses.

Etudes and solo literature should be studied in conjunction with the technical studies, allowing for application of technique in a musical context. The recommendations below have proven effective in my own teaching and are commonly included as part of regional and state solo competitions in the United States. The etudes and solo collections selected are currently in publication and available for purchase.

Listening to professional saxophone performers should also be incorporated into the learning process. This often-overlooked aspect of beginning pedagogy can have a tremendous impact on student development. A recommended listening list is included, featuring a number of prominent saxophonists. Recordings selected are currently available for purchase or streaming in digital format.

Students will, of course, progress through the course contents at varying rates. In general, however, I estimate the beginning course to take the novice student from one to two years of consistent study to complete. The intermediate course, introducing minor scale content and chromatic studies, will likely occupy the serious student for an additional eight to twelve months. The advanced course is not intended to be completed, but to be expanded upon as an ongoing course of technical development.

Beginning Course

Publications Required

- *Saxophone Method, Volume 1* – Eugene Rousseau
- *The Saxophonist's Workbook* – Larry Teal

Overview

The Rousseau method is highly effective at introducing beginning techniques and concepts, providing an excellent foundation for the beginning saxophonists. Given how quickly this method expands the range from bb1 to f3, the student should be prepared to begin studying full range scales in a relatively short period of time.

As few beginning students will possess a saxophone with high F# key, the full range scales found in the Teal workbook will prove more than adequate. I recommend full range scales to be introduced parallel to the Rousseau method, adding new scales to the corresponding key areas covered in the Rousseau method. Articulation patterns, found on page 19 of the Teal, should be added to the scales shortly after the key area is mastered. Additionally, the Teal will provide an excellent introduction to vibrato, with a wealth of exercises for application. I recommend vibrato be introduced shortly after the student is able to produce a serviceable tone quality throughout the entire range of the

saxophone. By the end of this course, students should be able to play all 12 major scales and arpeggios from bb1 to f3.

Intermediate Course

Publications Required

- *Daily Studies* – Larry Teal
- *The Saxophonist's Workbook* – Larry Teal

Overview

This course serves as a continuation of the Beginning Course. Study in Teal's *The Saxophonist's Workbook* is continued, providing all necessary scale content as well as vibrato and tone studies. Many students will be ready to begin adding minor scales at this time, also found in *The Saxophonist's Workbook*.

Additional reinforcement of the major and minor key areas are found in *Daily Studies*. Exercises should be paired with the corresponding scales. I recommend the "chromatic study," also found in *Daily Studies*, be used in conjunction with major and minor scale study. By the end of this course, students should be able to perform all major and minor scales and arpeggios full range. Maximum tempos will vary considerably between students, but in general, should be increased by roughly 20 beats per minute from tempos achieved in the beginning course.

Recommended Etudes

Klosé, Hyacinthe. *25 Daily Exercises for Saxophone*. New York: C. Fischer, 1943.

Recommended Solo Collections

Snell, Keith. *Belwin Master Solos*. Miami, FL: Belwin Mills Pub. Corp, 1986.

Voxman, Himie. *Concert and Contest Collection for Eb Alto Saxophone*. Milwaukee, WI: Hal Leonard, 1989.

Advanced Course

Publications Required

- *The Saxophonist's Workbook* – Larry Teal
- *Voicing* – Donald Sinta

Overview

Continued from Intermediate Course, students should have a basic mastery of full range major and minor scales. From the Teal, interval studies in “thirds,” should be added to a consistent routine of scale practice, strengthening technique in both major and minor key areas. Scales tempos should be increased regularly, adding additional articulation patterns (p. 19).

Sinta's *Voicing* provides a thorough, progressive introduction to the altissimo register. Students can simply start at the beginning, moving sequentially through the exercises at their own pace. The overtone exercises will prove invaluable to tone and flexibility improvement. Once the student has progressed to the “overtone scales,” they should be incorporated into daily practice.

Recommended Etudes

Ferling, Franz Wilhelm, and Marcel Mule. *48 Famous Studies for Oboe or Saxophone and 3 Duo Concertants for 2 Oboes or 2 Saxophones*. San Antonio, TX: Southern Music, 1958.

Voxman, Himie. *Selected Studies for Saxophone*. Milwaukee, WI: Hal Leonard, 1991.

Recommended Solo Collections

Teal, Larry. *Solos for the Alto Saxophone Player*. Milwaukee, WI: Hal Leonard, 1965.

Recommended Recordings

Bornkamp, Arno. *Sonatas for Saxophone and Piano*. Audio CD. Globe, 2006.

Delangle, Claude. *A La Francaise*. Audio CD. Bis, 2002.

Fourmeau, Jean-Yves. *Serenade*. Audio CD. Qualiton Imported Labels, 2000.

Marsalis, Branford. *Creation*. Audio CD. Sony, 2001.

Murphy, Otis. *Fantasy*. Audio CD. Arizona University Recordings 2011.

Rousseau, Eugene. *Saxophone Colors*. Audio CD. Delos, 1992.

Rousseau, Eugene. *Saxophone Vocalise*. Audio CD. Delos, 1995.

Sinta, Donald. *American Music*. Audio CD. Mark Records, 2006.

CHAPTER VII

CONCLUSION

The examination of materials in this document highlights the substantial number of quality publications related to saxophone pedagogy. Saxophone instructors are presented with numerous options in selecting methods and studies best suited for meeting the needs of their students. The purpose of this research is to create an annotated bibliography of pedagogical materials for pre-college level saxophonists. Currently, no single publication addresses all necessary concepts of saxophone pedagogy. The suggested combination of materials included in the “path of study” will provide all necessary elements of a comprehensive saxophone curriculum for the pre-college saxophonist.

This research also highlights a need for a new publication. Currently, Larry Teal’s *The Saxophonist’s Workbook* is the most comprehensive publication addressing saxophone fundamentals. Its limited scale range and lack of chromatic exercises, however, require the serious student to supplement their studies with additional materials. Although several excellent publications exist to supplement *The Saxophonist’s Workbook*, content overlap and added expense make it a less than ideal solution. An ideal solution would contain full range scales with high f# options and beginning overtone studies in addition to other fundamentals addressed in the Teal: tone, vibrato, and

articulation. Such a publication would be a welcome addition to the body of currently available pedagogical resources.

BIBLIOGRAPHY

- Bornkamp, Arno. *Sonatas for Saxophone and Piano*. Audio CD. Globe, 2006.
- Delangle, Claude. *A La Francaise*. Audio CD. Bis, 2002.
- Ferling, Franz Wilhelm, and Marcel Mule. *48 Famous Studies for Oboe or Saxophone and 3 Duo Concertants for 2 Oboes or 2 Saxophones*. San Antonio, TX: Southern Music, 1958.
- Fourmeau, Jean-Yves. *Serenade*. Audio CD. Qualiton Imported Labels, 2000.
- Gendron, Denise. *How to Play the Alto Saxophone*. Danvers, MA: Santorella Publications, 2002.
- Heavner, Tracy. *Saxophone Secrets: 60 Performance Strategies for the Advanced Saxophonist*. Plymouth, UK: The Scarecrow Press, 2013.
- Hester, Michael. *Saxophone Master Classes*. Second ed. Tucson, AZ: Smooth Stone Productions, 2003.
- Hite, David. *Foundational Studies for Saxophone*. San Antonio, TX: Southern Music Company, 1992.
- Hovey, Nilo. *Rubank Elementary Method for Saxophone*. Milwaukee, WI: Hal Leonard, 1934.
- Kynaston, Trent. *Daily Studies for all Saxophones*. Los Angeles, CA: Alfred Music, 1981.
- Lang, Rosemary. *Beginning Studies in the Altissimo Register*. Indianapolis, IN: Lang Music Publications, 1978.
- Londeix, Jean-Marie. *Exercices Mechaniques, Vol 2*. Paris: Henry Lemoine, 1961.
- Londeix, Jean-Marie. *Les Gammes Conjointes et en Intervalles*. Paris: Henry Lemoine, 1989.
- Marsalis, Branford. *Creation*. Audio CD. Sony, 2001.

- Mule, Marcel. *Gammes et Arpeges, 1st Cahier*. Paris: Alphonse Leduc, 1948.
- Mule, Marcel. *Gammes et Arpeges, 2nd Cahier*. Paris: Alphonse Leduc, 1946.
- Murphy, Otis. *Fantasy*. Audio CD. Arizona University Recordings 2011.
- Opperman, Kalmen. *Chordal Sequences for Saxophone*. New York, NY: Carl Fischer, 2000.
- Rascher, Sigurd. *Top Tones for the Saxophone*. Third ed. New York, NY: Carl Fischer, 1983.
- Rousseau, Eugene. *Saxophone Artistry in Performance and Pedagogy*. Ham Lake, MN: Jeanne, Inc., 2013.
- Rousseau, Eugene. *Saxophone Colors*. Audio CD. Delos, 1992.
- Rousseau, Eugene. *Saxophone High Tones*. Second ed. Saint Louis, MO: Etoile Music, 1978.
- Rousseau, Eugene. *Saxophone Vocalise*. Audio CD. Delos, 1995.
- Salviani, and Iasilli. *Exercises in All the Practical Keys*. New York, NY: Carl Fischer, 1940.
- Schmidt, Daniel. *My First Universal Sax*. New York, NY: Carl Fischer, 2001.
- Sinta, Donald. *American Music*. Audio CD. Mark Records, 2006.
- Sinta, Donald. *Voicing: An Approach to the Saxophone's Third Register*. Blaris Publications, 2008.
- Skornicka, J. E. *Rubank Intermediate Method for Saxophone*. Milwaukee, WI: Hal Leonard, 1938.
- Salviani, and Lasilli. *Exercises in All the Practical Keys*. New York, NY: Carl Fischer, 1940.
- Snavey, Jack. *Basic Technique for all Saxophones*. Delevan, NY: Kendor Music, 1970.
- Snell, Keith. *Belwin Master Solos*. Miami, FL: Belwin Mills Pub. Corp, 1986.
- Teal, Larry. *The Art of Saxophone Playing*. Miami, FL: Summy-Birchard Inc., 1963.

Teal, Larry. *Daily Studies for the Improvement of the Saxophone Technique*. Saint Louis, MO: Etoile Music, 1972.

Teal, Larry. *The Saxophonist's Workbook*. Ann Arbor, MI: Encore Publications, 1988.

Viola, Joseph. *Technique of the Saxophone*. Boston, MA: Berklee Press, 1965.

Voxman, Himie. *Concert and Contest Collection for Eb Alto Saxophone*. Milwaukee, WI: Hal Leonard, 1989.

Voxman, Himie. *Rubank Advanced Method – Saxophone Volume 1*. Milwaukee, WI: Hal Leonard, 1940.

Voxman, Himie. *Rubank Advanced Method – Saxophone Volume 2*. (Milwaukee, WI: Hal Leonard, 1957.

Voxman, Himie. *Selected Studies for Saxophone*. Milwaukee, WI: Hal Leonard, 1991.